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# Weingartner

## Aus fernen Welten

Vier Gesänge für eine mittlere Stimme  
mit Begleitung des Orchesters,  
nach Gedichten von Christian Morgenstern

Op. 39

No. 1

Der Born. The Spring

Verlag von  
**BREITKOPF & HÄRTEL**  
in  
LEIPZIG.

K. OERTEL X.A. J. WANDERER





# Werke

## von

# Felix Weingartner

### Lieder und Gesänge für eine Singstimme und Orchester.

Op. 35. Zwei Gesänge von *Gottfried Keller* für eine tiefere Singstimme mit Begleitung des Orchesters. English version by *William Wallace*.

Nr. 1. Unruhe der Nacht. »Nun bin ich untreu worden der Sonn'«

The Unrest of Night. "Let me be held disloyal."

Partitur (Part.-B. Nr. 1829) . . . . . n. 3 —

Orchesterstimmen = 20 Hefte (Orch.-B. 1231) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 3461/62) . . . . . 2 —

Nr. 2. Stille der Nacht. »Willkommen klare Sommernacht«

The Stillness of Night. "Welcome o cloudless summer night."

Partitur (Part.-B. 1830) . . . . . n. 2 —

Orchesterstimmen = 16 Hefte (Orch.-B. 1232) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 3463/64) . . . . . 2 —

Op. 36. Vier Gesänge für eine höhere Singstimme mit Begleitung des Orchesters. English version by *William Wallace*.

Nr. 1. Er weiß es besser. »Die Tannen ragen schlank und morgenduftig.« (*Ludwig August Frankl*)

His Plan is wiser. "The slender pines uplift their heads, sweet-scented."

Partitur (Part.-B. 1831) . . . . . n. 2 —

Orchesterstimmen = 18 Hefte (Orch.-B. 1233) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 3789/90) . . . . . 2 —

Nr. 2. Letzter Tanz. »Es glüht im Fieber das graue Haus.« (*Emil Prinz zu Schönaich-Carolath*)

The last dance. "The street is empty this summer night."

Partitur (Part.-B. 1832) . . . . . n. 3 —

Orchesterstimmen = 22 Hefte (Orch.-B. 1234) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 3791/92) . . . . . 2 —

Nr. 3. Des Kindes Scheiden. »Über des Bettes Haupt flog säuselnden Fluges ein Engel.«

(*Fr. Grillparzer*.)

The Angel and the Child. "Close to a cradle hung an angel with fluttering pinions."

Partitur (Part.-B. 1842) . . . . . n. 3 —

Orchesterstimmen = 33 Hefte (Orch.-B. 1235) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5123/24) . . . . . 2 —

— — — Deutsch-französisch. Französische Übersetzung von *Mme Camille Chevillard*.

L'Ange et l'Enfant. «Près du berceau tout blanc un ange planait dans l'espace.»

Partitur (Part.-B. 1833) . . . . . n. 3 —

Orchesterstimmen = 33 Hefte (Orch.-B. 1235) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5119/20) . . . . . 2 —

Nr. 4. Lied der Walküre. »Froh sah ich dich aufblüh'n, du freudiger Held.« (*Felix Dahn*.)

The song of the Valkyr. "Joyful I watched o'er thee, thou glorious soul."

Partitur (Part.-B. 1834) . . . . . n. 3 —

Orchesterstimmen = 25 Hefte (Orch.-B. 1236) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5121/22) . . . . . 2 —

Op. 39. Aus fernen Welten. Vier Gesänge für eine mittlere Singstimme mit Begleitung des Orchesters nach Gedichten von *Christian Morgenstern*. English version by *Mrs. Bertram Shapleigh*.

Nr. 1. Der Born. »Im Garten Gottes wirft ein Born.« The Spring. "In heav'nly gardens is a spring." Partitur (Part.-B. 1987) . . . . . n. 6 —

Orchesterstimmen = 25 Hefte (Orch.-B. 1816) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5178/79) . . . . . 2 —

Nr. 2. Vöglein Schwermut. »Ein schwarzes Vöglein fliegt über die Welt.« The Bird of Melancholy. "A dusky birdling flies over the world." Partitur (Part.-B. 1988) . . . . . n. 3 —

Orchesterstimmen = 17 Hefte (Orch.-B. 1817) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5180) . . . . . 1 —

Nr. 3. Erdriese. »Grab tausend Klafter hinab.« The Earth Giant. "Dig many fathoms below." Partitur (Part.-B. 1989) . . . . . n. 6 —

Orchesterstimmen = 22 Hefte (Orch.-B. 1818) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5181/82) . . . . . 2 —

Nr. 4. Mondaufgang. »In den Wipfeln des Waldes.« Moonrise. "In the wood's top most branches." Partitur (Part.-B. 1990) . . . . . n. 3 —

Orchesterstimmen = 12 Hefte (Orch.-B. 1819) . . . . . je n. — 30

Für eine Singstimme mit Pianofortebegleitung (D. L.-V. 5183) . . . . . 1 —

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## Aus fernen Welten.

## From distant Worlds.

## I. Der Born.

(Christian Morgenstern.)

## I. The Spring.

(English Version by Mrs. Bertram Shapleigh.)

Felix Weingartner. Op. 39. N<sup>o</sup> 1.

Andante. ♩ (♩.) = 76

1. Flöte.

2. Flöte.

Hoboe.

Althoboe.

1. Klarinette in B.

2. Klarinette in B.

2 Fagotte.

4 Hörner in C.

2 Trompeten in C.

1. u. 2. Posaune.

3. Posaune u. Tuba.

1 Becken.

Harfe.

Singstimme.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Andante.



The first system of the musical score consists of 12 staves. The first two staves (treble clef) play a melody in B-flat major, marked *pp* (pianissimo). The third staff (treble clef) is empty. The fourth staff (treble clef) plays a single note, marked *mf* (mezzo-forte). The fifth staff (treble clef) is empty. The sixth staff (treble clef) is empty. The seventh staff (bass clef) plays a single note, marked *mf*. The eighth staff (treble clef) is empty. The ninth staff (treble clef) is empty. The tenth staff (treble clef) is empty. The eleventh staff (bass clef) is empty. The twelfth staff (bass clef) is empty. In measure 4, the first two staves play a rising scale marked *p* (piano). The fourth staff plays a rising scale marked *p*. The sixth staff plays a rising scale marked *p*. The seventh staff plays a rising scale marked *p*. The eighth staff plays a rising scale marked *p*. The ninth staff plays a rising scale marked *p*. The tenth staff plays a rising scale marked *p*. The eleventh staff plays a rising scale marked *p*. The twelfth staff plays a rising scale marked *p*.

The second system of the musical score consists of 4 staves. The first two staves (treble clef) are empty. The third staff (treble clef) is empty. The fourth staff (treble clef) is empty. In measure 5, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. In measure 6, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. In measure 7, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. In measure 8, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*.

The third system of the musical score consists of 12 staves. The first two staves (treble clef) play a melody in B-flat major, marked *mf* (mezzo-forte). The third staff (treble clef) is empty. The fourth staff (treble clef) is empty. The fifth staff (treble clef) is empty. The sixth staff (treble clef) is empty. The seventh staff (bass clef) plays a single note, marked *mf*. The eighth staff (treble clef) is empty. The ninth staff (treble clef) is empty. The tenth staff (treble clef) is empty. The eleventh staff (bass clef) is empty. The twelfth staff (bass clef) is empty. In measure 9, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. The fifth staff plays a rising scale marked *p*. The sixth staff plays a rising scale marked *p*. The seventh staff plays a rising scale marked *p*. The eighth staff plays a rising scale marked *p*. The ninth staff plays a rising scale marked *p*. The tenth staff plays a rising scale marked *p*. The eleventh staff plays a rising scale marked *p*. The twelfth staff plays a rising scale marked *p*. In measure 10, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. The fifth staff plays a rising scale marked *p*. The sixth staff plays a rising scale marked *p*. The seventh staff plays a rising scale marked *p*. The eighth staff plays a rising scale marked *p*. The ninth staff plays a rising scale marked *p*. The tenth staff plays a rising scale marked *p*. The eleventh staff plays a rising scale marked *p*. The twelfth staff plays a rising scale marked *p*. In measure 11, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. The fifth staff plays a rising scale marked *p*. The sixth staff plays a rising scale marked *p*. The seventh staff plays a rising scale marked *p*. The eighth staff plays a rising scale marked *p*. The ninth staff plays a rising scale marked *p*. The tenth staff plays a rising scale marked *p*. The eleventh staff plays a rising scale marked *p*. The twelfth staff plays a rising scale marked *p*. In measure 12, the first two staves play a rising scale marked *p*. The third staff plays a rising scale marked *p*. The fourth staff plays a rising scale marked *p*. The fifth staff plays a rising scale marked *p*. The sixth staff plays a rising scale marked *p*. The seventh staff plays a rising scale marked *p*. The eighth staff plays a rising scale marked *p*. The ninth staff plays a rising scale marked *p*. The tenth staff plays a rising scale marked *p*. The eleventh staff plays a rising scale marked *p*. The twelfth staff plays a rising scale marked *p*.

*tranquillo*  
Im Gar - ten Got - tes  
In heav'n - ly gar - dens

The musical score is divided into two systems. The first system consists of ten staves, with the top two staves containing piano accompaniment and the remaining eight staves being empty. The second system includes a vocal line with German and English lyrics, followed by piano accompaniment. The piano part includes various markings such as *pp*, *p*, *mf*, *div. arco*, and *arco*.

**System 1:**

- Staff 1: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *pp* marking.
- Staff 2: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *pp* marking.
- Staff 3: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 4: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 5: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 6: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 7: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 8: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 9: Treble clef, key of B-flat major, 4/4 time. Empty.
- Staff 10: Treble clef, key of B-flat major, 4/4 time. Empty.

**System 2:**

- Staff 1: Treble clef, key of B-flat major, 4/4 time. Contains vocal line with lyrics:
 

wirft is ein Born a spring sein Whose Sil - ber sil - ver Tag ri - ses und Nacht day and em - por! night. Ohn' The
- Staff 2: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 3: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 4: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 5: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 6: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 7: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 8: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 9: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.
- Staff 10: Treble clef, key of B-flat major, 4/4 time. Contains piano accompaniment with *p* marking.



[illegible]

This page of a musical score, likely for a symphony, contains multiple staves of musical notation. The notation includes various note values, rests, and dynamic markings such as *dim.*, *mf*, *p*, and *pp*. The score is written in German, with lyrics appearing below the staves: "und fällt zu rück" and "And sink a gain,". The page is numbered 24 in the bottom right corner.



[illegible]

Musical score for Part B, 1987. The score is written for multiple staves, including a grand staff (treble and bass clefs) and several individual staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). Performance instructions include *tr.* (trill), *div. arco* (divisi arco), and *arco* (arco). The score is organized into measures, with some measures containing multiple staves. The bottom of the page indicates the part number and year: Part. B. 1987.



[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The melody is primarily in the treble staff, with a bass line in the bass staff. The piece begins with a piano (p) dynamic marking. The melody is characterized by a series of eighth and sixteenth notes, with a prominent triplet of eighth notes in the first measure. The piece concludes with a final cadence in the treble staff.

Ur - e - wig türmt der Strahl sich ab und baut sich wie der aus sich  
 And e - ver falls the stream to earth, Then ri - ses from its shattered

*p* *cresc.*

*p* *unis. pizz.* *cresc.*

*p* *pizz.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*cresc.*  
*cresc.*  
*p*  
*p*  
*p subito*  
*p subito*  
*p*  
*p*  
*p subito*  
*p subito*  
*p*  
*p*  
*p cresc.*  
I.  
II.  
I.  
II.  
I.  

*p*  
*poco cresc. espressivo*  
*pp*  
*pp*  
*p*  
*p subito*  
*p subito*  
*p*  
*p*  
*p subito*

*selbst,*  
*self,*  
Ur  
And  
- e - wig  
e - ver



Musical score for the first system, measures 1-4. The score includes piano and organ parts. Dynamics include *cresc.*, *f*, *dim.*, and *mf*.

Musical score for the second system, measures 5-8. It includes vocal lines with German and English lyrics, and piano/organ accompaniment. Dynamics include *cresc.*, *f*, *dim.*, and *p*.

kreißt der Schoß und nimmt Empfangnis von der  
 thus is life with in It self con-stant-ly

**3** poco a poco accelerando

mf cresc.

mf cresc.

II mf

I. con sord.

mf cresc.

18

eig' - - - nen Frucht. In Sil - - - - - ber -  
mul - - - ti - plied. In sil - - - - - ver

The musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1, is presented in a single system. The key signature is G major (one sharp), and the time signature is 2/4. The piece is marked "div." (diviso) and includes a "arco" instruction. The score is written for a single melodic line with a piano accompaniment. The melodic line is in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The dynamics range from piano (p) to forte (f). The tempo is marked "Allegretto".

**3** *f*  *p*  
poco a poco accelerando



The musical score is written for a vocal soloist and a large orchestra. The vocal part is in German and English. The lyrics are:
   
 schau - ern wir - beln sich Le - gio - nen Trop - fen durch den
   
 show - ers whirl a - round The count - less drops that fill the
   
 The score includes dynamic markings such as *cresc.*, *sempre cresc.*, *p cresc.*, *f cresc.*, and *mf cresc.*. The score is for a vocal soloist and a large orchestra.







**4** poco a poco ritenuto

The musical score is for a piano and consists of several systems of staves. The tempo is marked **4** poco a poco ritenuto. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (*pp*, *f*, *mf*, *p*), articulation (accents, slurs), and fingerings (8, 12). The bottom system includes a *unis.* marking and a **4** in a box.

Andante.

Andante.

The musical score is written for a multi-staff instrument, likely a piano. It begins with a tempo marking of "Andante." The score is organized into three measures. The first measure contains several staves with musical notation, including treble and bass clefs, time signatures of 12/8, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The notation includes various note values, rests, and slurs. The second measure continues the musical development with similar notation and dynamics. The third measure concludes the section, featuring a final chord and a *pp* dynamic marking. The score is presented on a single page with a light beige background.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody is played in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains a quarter note in the treble and a quarter note in the bass. The second measure contains a quarter note in the treble and a quarter note in the bass. The third measure contains a quarter note in the treble and a quarter note in the bass. The piece ends with a double bar line.

Im Gar - ten Got - tes  
In heav'n - ly gar - dens

Musical score for "Lullaby" by Johannes Brahms, Op. 67, No. 4. The score is in B-flat major, 12/8 time, and consists of five staves. The first four staves are for piano (p) and the fifth is for cello (p). The score includes various musical notations such as notes, rests, and dynamic markings.

*Andante.*



This image shows a page of musical notation, likely for a piano piece. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a sequence of eighth notes and a crescendo marked 'p cresc.'. The second staff is also a treble clef with a key signature of one flat, and it contains similar musical notation, including a crescendo marked 'p cresc.'. The third staff is a treble clef with a key signature of one flat, and it contains a single measure with a sharp sign. The fourth staff is a treble clef with a key signature of one flat, and it contains a single measure with a sharp sign. The fifth staff is a treble clef with a key signature of one flat, and it contains a single measure with a sharp sign. The sixth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The seventh staff is a treble clef with a key signature of one flat, and it contains a single measure with a sharp sign. The eighth staff is a treble clef with a key signature of one flat, and it contains a single measure with a sharp sign. The ninth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The tenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The eleventh staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The twelfth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The thirteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The fourteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The fifteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The sixteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The seventeenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The eighteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The nineteenth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The twentieth staff is a bass clef with a key signature of one flat, and it contains a single measure with a sharp sign. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p cresc.' and 'mf'. The page is numbered '1' in the bottom right corner.

Der Borne

spielt ein Born ge-dan-ken los, ge-  
plays a spring, With-out a thought, with-

unis. pizz.

pizz.

*mf*

Musical score for Part B, 1987. The score is written for piano and voice. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. The vocal part is written in a single staff. The score is divided into three measures.

**Measure 1:** The piano part begins with a *p dim.* (piano, diminuendo) marking. The vocal part has the lyrics "dan out - - - ken - - - los".

**Measure 2:** The piano part continues with a *pp* (pianissimo) marking. The vocal part has the lyrics "a thought,".

**Measure 3:** The piano part concludes with a *cresc.* (crescendo) marking. The vocal part has the lyrics "das the Spiel play".

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *pp*, *cresc.*, *dim.*). The piano part also features a *senza sord.* (senza sordina) marking in the third measure.



[illegible]





# Felix Weingartner

## Dramatische Werke.

Op. 30.	<b>Orestes.</b> Eine Trilogie nach der »Oresteia« des Aischylos. Klavierauszug Teil 1—3 in 1 Bde. Halbfrzbd. 20 —	<i>M 37</i>
	Textbuch (Teil 1—3). . . . .	— 80
Teil I.	Agamemnon. Streichstimmen = 5 Hefte je <i>M 3</i> —	
	— Klavierauszug mit Text. . . . .	6 —
	— Chorstimmen: Ten. I, II, Baß I, II, 4 Hefte je —	30
- II.	Das Totenopfer. Streichstimmen = 5 Hefte je —	3 —
	— Klavierauszug mit Text . . . . .	6 —
	— Chorstimmen: Sopran I, II, Alt, 3 Hefte je —	30
- III.	Die Erinnyen. Streichstimmen = 5 Hefte je —	3 —
	— Klavierauszug mit Text . . . . .	6 —
	— Chorstimmen: Sopran, Alt, Tenor, Baß, 4 Hefte . . . . .	je — 30
Daraus einzeln:		
Nr. 1.	Zeus-Chor. »Zeus! Zeus! Allschauender Wächter.« Für Männerchor m. Pianofte. Klav.-Ausz. 1 —	
	— Chorstimmen: Tenor I, II, Baß I, II, 4 Hefte je —	15
- 2.	Grabgesang. »Tränen im Auge folg' ich dir.« Für Frauenchor mit Pianoforte. Klavierauszug. 1 —	
	— Chorstimmen: Sopran I, II, Alt, 3 Hefte. . je —	15
- 3.	Rosenchor. »Blühende Rose, Freude des Auges.« Für Frauenchor mit Pianoforte. Klavierauszug. 1 —	
	— Chorstimmen: Sopran I, II, Alt, 3 Hefte. . je —	15

## Orchesterwerke.

Op. 20.	<b>König Lear.</b> Symphonische Dichtung für großes Orchester. Partitur . . . . .	15 —
	Stimmen, 34 Hefte (Orch.-Bibl. Nr. 1119/20). . . . .	je — 60
	Bearbeitung für Pianoforte zu 4 Händen von O. Singer . . . . .	4 —
	Bearbeitung für 2 Pianoforte zu 4 Händen vom Komponisten (Partitur) . . . . .	6 —
	Kleiner Konzertführer vom Komponisten . . . . .	— 10
Op. 21.	<b>Das Gefilde der Seligen.</b> Symphonische Dichtung für großes Orchester. (Angeregt durch das Gemälde von Arnold Böcklin.) Partitur . . . . .	15 —
	Stimmen, 39 Hefte (Orch.-Bibl. Nr. 1127/28). . . . .	je — 60
	Bearbeitung für 2 Pianoforte zu 4 Händen vom Komponisten (Partitur) . . . . .	6 —
	Kleiner Konzertführer vom Komponisten . . . . .	— 10
Op. 23.	<b>Symphonie</b> in Gdur für großes Orchester. Partitur . . . . .	15 —
	Stimmen, 25 Hefte (Orch.-Bibl. Nr. 1131/33). . . . .	je — 90
	Bearbeitung für Pianoforte zu 4 Händen von O. Singer . . . . .	6 —
Op. 29.	<b>Symphonie</b> Nr. 2 in Esdur für großes Orchester. Partitur . . . . .	15 —
	Orchesterstimmen, 32 Hefte (Orch.-Bibl. Nr. 1319/21). . . . .	je — 90

## Kammermusikwerke.

Op. 24.	<b>Quartett</b> in Dmoll für 2 Violinen, Viola und Violoncell. Partitur . . . . .	3 —
	Stimmen, 4 Hefte (K. M. B. 1634/38). . . . .	je 1 50
Op. 26.	<b>Quartett</b> für 2 Violinen, Viola und Violoncell, Fmoll. Partitur . . . . .	n. 3 —
	Stimmen, 4 Hefte (K. M. B. 1649/53). . . . .	je n. 1 50
Op. 33.	<b>Sextett</b> für Pianoforte, 2 Violinen, Bratsche, Violoncell und Baß. Emoll. Pianofortestimme . . . . .	6 —
	Stimmen, 5 Hefte (K. M. B. 810/13) . . . . .	je 1 20
Op. 34.	<b>Quartett</b> Nr. 3 für 2 Violinen, Viola und Violoncell. Fdur. Partitur . . . . .	3 —
	Stimmen, 4 Hefte (K. M. B. 1656/60). . . . .	je 1 50

## Einstimmige Lieder und Gesänge.

Op. 22.	<b>Zwölf Gedichte</b> von Gottfried Keller für eine Singstimme und Pianoforte. Deutsch-englisch. Englische Übersetzung von Olga L. Sturm. 2 Hefte . . . . .	je 3 —
	Heft I. 1. Geübtes Herz. — 2. Wenn schlanke Lilien wandelten. — 3. Ich fürcht' nit Gespenster. — 4. Alle meine Weisheit. — 5. Wie glänzt der helle Mond. — 6. Schifferliedchen.   Heft II. 7. Lied vom Schufft. — 8. Winternacht. — 9. Nachhall. 10. Doppelgleichnis. — 11. Das Gärtlein dicht verschlossen. — 12. Unter Sternen.	
—	<b>Douze Poèmes</b> (Gottfr. Keller). Traduction française de M <sup>me</sup> Camille Chevillard. 2 Hefte je	3 —
Op. 25.	<b>Sechs Lieder</b> für eine Singstimme und Pianoforte. Deutsch-englisch. Englische Übersetzung von John Bernhoff. Nr. 1—6. (4 u. 5 auch für eine tiefere Stimme) . . . . .	je 1 —
	Nr. 1. Ultima Thule. »Hier in dem Dunkel«. (J. Rodenberg.) — 2. Alles stille. »Alles stille, nur zuweilen«. (J. Rodenberg.) — 3. Dein Bild. »Vom Wassergrunde helle grüßt«. (Fr. Marx.) — 4. Motten. »Was nur da drinnen der Graukopf macht«. (Jul. Sturm.) — 5. Lied der Ghawāze. »Seid'ne Gewänder, Spangen von Gold«. (Prinz Emil zu Schönaiach-Carolath.) — 6. Über ein Stündlein. »Dulde, gedulde dich fein«. (P. Heyse.)	
Op. 27.	<b>Drei Gedichte</b> aus Gottfried Kellers Jugendzeit für eine Singstimme und Pianoforte . . . . .	3 —
	Nr. 1. Plauderwäsche. »Seht ihr die zwei Kirschenbäumchen«. — 2. »Ich denke oft ans blaue Meer.« — 3. Irrlichter. »War ein heimatloser Wanderer«.	
	Dieselben einzeln für eine höhere und tiefere Singstimme . . . . .	je 1 —

# Felix Weingartner

## Einstimmige Lieder und Gesänge.

- Op. 28. **Zwölf Lieder** für eine Singstimme und Pianoforte. 2 Hefte . . . . . je 3 —  
 Heft I. **Drei Blumenlieder.** 1. Chinesische Rose. »O du, des himmlischen Reiches Kind«. (v. Ebner-Eschenbach.)  
 — 2. Oenothera. »Versank die Sonne still im Meere«. (Jul. Sturm.) — 3. Nelken. »Ich wand ein Sträußlein Morgens  
 früh«. (Th. Storm.)  
**Drei kurze Lieder** von Jul. Sturm. 1. Auf ihre Hand. »Es schwebt um deine zierliche Hand«. — 2. Auf einem  
 verfallenen Kirchhofe. »Tod, dir zum Raube fiel eine Welt«. — 3. Guter Rat. »Genieße still zufrieden«.  
 Heft II. **Drei Handwerkerlieder.** 1. Weberlied. »Flieg, Schiffchen, flieg«. (Carmen Sylva.) — 2. Schuhmacherlied.  
 »Ich halt' ein Stückchen Leder«. (Carmen Sylva.) — 3. Spielmannslied. »Drei Rosen gab sie mir«. (Prinz Emil  
 zu Schönaich-Carolath.)  
**Drei Liebeslieder.** 1. Der Liebe Erwachen. »Ihr fragt, was Großes ich erdenke«. (Th. Winkler.) — 2. Morgen-  
 ländisches Ständchen. »Was ist der Wuchs der Pinie«. (Fr. Bodenstedt aus »Mirza Schaffy«.) — 3. »Du bist ein  
 Kind und sollst es ewig bleiben«. (E. Ziel.)  
 Daraus einzeln: . . . . . je 1 —  
 Nr. 3. Nelken. Für Tenor. — Für Bariton (deutsch-englisch). — 4. Auf ihre Hand. Für Tenor. — Für Bariton (deutsch-  
 engl.) — 7. Weberlied. Für Bariton (deutsch-englisch). — 8. Schuhmacherlied. Für Tenor. — Für Bariton (deutsch-engl.)  
 Op. 31. **Vier Lieder** für Tenor oder Sopran und Pianoforte. . . . . je 1 —  
 Nr. 1. Der öde Garten. »Einsamer Garten«. (K. Gerok.) — 2. Ein Begräbnis. »Es weicht die Nacht«. (O. Fr. Gruppe.)  
 — 3. Der Bauer und sein Kind. »Der Bauer steht vor seinem Feld«. (J. Sturm.) — 4. Hochsommer. »Im Föhren-  
 wald wie schwüle«. (P. Heyse.)  
 Op. 32. **Sechs Mädchenlieder** für Sopran und Pianoforte. Deutsch-englisch. Englische Übersetzung von  
 J. Bernhoff . . . . . je 1 —  
 Nr. 1. Drei Kränze. »Ich habe drei Kränze gewunden«. (H. von Gilm.) — 2. Barbarazweige. »Am Barbaratage holt  
 ich«. (M. Greif.) — 3. Küß' ich die Mutter Abends. (H. v. Gilm.) — 4. Scheidende Liebe. »Und weil ich denn  
 von dannen muß«. (W. Hertz.) — 5. Das Blumenmädchen. »Ich will hier am Portale stehn«. (S. A. Mosenthal.)  
 — 6. Des Mädeleins Nachtgebet. »Vergangen ist der lange Tag«. (W. Hertz.)  
 Op. 35. **Zwei Gesänge** von Gottfried Keller. Für eine tiefere Singstimme. Deutsch-englisch. Englische  
 Übersetzung von William Wallace. Nr. 1. Unruhe der Nacht »Nun bin ich untreu worden der  
 Sonn'«. The Unrest of Night »Let me he hold disloyal«. Partitur . . . . . 3 —  
 20 Orchesterstimmen . . . . . je — 30  
 Für eine Singstimme mit Pianoforte . . . . . 2 —  
 Nr. 2. Stille der Nacht »Willkommen klare Sommernacht«. — The Stillness of Night »Welcome, o  
 cloudless summer-night«. Partitur . . . . . 2 —  
 16 Orchesterstimmen . . . . . je — 30  
 Für eine Singstimme mit Pianoforte . . . . . 2 —  
 Op. 36. **Vier Gesänge** für eine höhere Singstimme. Deutsch-englisch. Englische Übersetzung von William  
 Wallace. Nr. 1. Er weiß es besser. »Die Tannen ragen schlank und morgenduftig« (Ludw. Aug.  
 Frankl). Partitur . . . . . 2 —  
 18 Orchesterstimmen . . . . . je — 30  
 Ausgabe mit Klavierbegleitung . . . . . 2 —  
 Nr. 2. Letzter Tanz. »Es glüht im Fieber das graue Haus« (Emil Prinz zu Schönaich-Carolath). Partitur 3 —  
 22 Orchesterstimmen . . . . . je — 30  
 Ausgabe mit Klavierbegleitung . . . . . 2 —  
 Nr. 3. Des Kindes Scheiden. L'ange et l'enfant (Fr. Grillparzer) (d.-f.). Französische Übersetzung  
 von M<sup>me</sup> Camille Chevillard. Partitur . . . . . 3 —  
 Nr. 3. Des Kindes Scheiden. The Angel and the Child (Fr. Grillparzer) (d.-e.). Englische Über-  
 setzung von William Wallace. Partitur . . . . . 3 —  
 33 Orchesterstimmen . . . . . je — 30  
 Ausgabe mit Klavierbegleitung (d.-f.) (d.-e.) . . . . . je 2 —  
 Nr. 4. Lied der Walküre. »Froh sah ich dich aufblühn, du freudiger Held« (Felix Dahn). Partitur 3 —  
 25 Orchesterstimmen . . . . . je — 30  
 Ausgabe mit Klavierbegleitung . . . . . 2 —  
 Op. 37. **Zwei Balladen** von K. Spitteler für eine Singstimme und Pianoforte . . . . . je 2 —  
 Nr. 1. Die tote Erde. »Zwölf Engel hielten am Himmelstor«. — 2. Der Jäger und das Wichtchen. »Was huschelt  
 im Garten.«

## Chöre.

- Op. 38. **Zwei Gesänge** für achttimmigen Chor und Orchester. Nr. 1. Traumnacht. Gedicht von Franz  
 Langheinrich. Englische Übersetzung von William Wallace. Partitur . . . . . 6 —  
 Orchesterstimmen, 23 Hefte . . . . . je — 30  
 Klavierauszug . . . . . 2 —  
 Chorstimmen (Sopran I/II, Alt I/II, Tenor I/II, Baß I/II) = 4 Hefte . . . . . je n. — 60  
 Nr. 2. Sturmhymnus. Gedicht von Helene von Engelhardt. Englische Übersetzung von William  
 Wallace. Partitur . . . . . 9 —  
 Orchesterstimmen, 43 Hefte . . . . . je — 60  
 Klavierauszug. . . . . 2 50  
 Chorstimmen (Sopran I/II, Alt I/II, Tenor I/II, Baß I/II) = 4 Hefte. . . . . je n. — 60